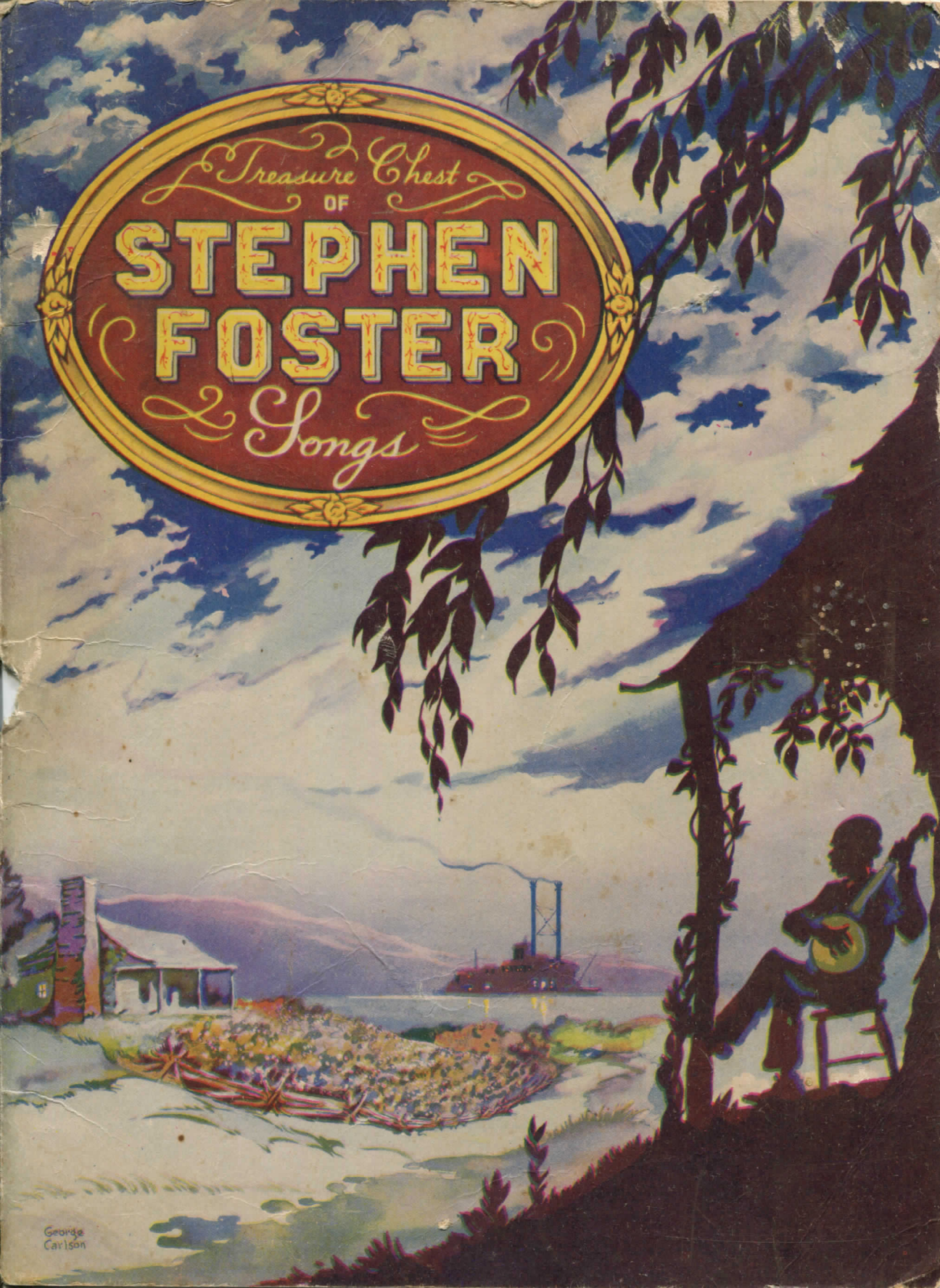
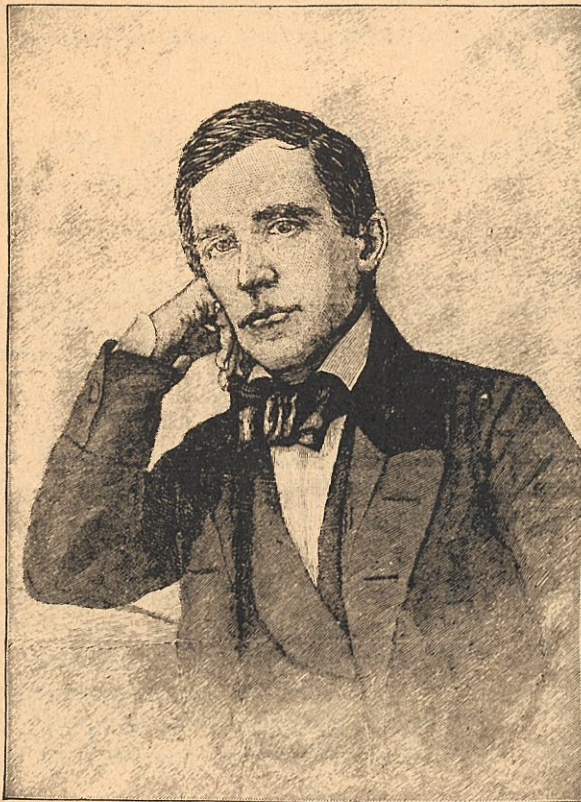


Treasure Chest
OF
**STEPHEN
FOSTER**
2 Songs



Stephen Collins Foster



1826

1864

Stephen Collins Foster

Stephen Collins Foster was born July 4, 1826 in Pittsburg, Pennsylvania. His father was a prominent merchant and in later years a member of the Pennsylvania State Legislature. His mother was of a cultured, poetic temperament, deeply devoted to her family and home, and from her, Stephen Foster inherited his talent.

So much of the real Stephen Foster appears in his beloved songs—his creative temperament, sensitiveness, craving for love and understanding, that his heart poured forth into his music.

In 1842 his first song was published, "Open Thy Lattice Love," set to words by George P. Morris. With the exception of a very few songs, Foster wrote both words and music.

"Oh! Susanna," "Old Uncle Ned," and others followed, and were performed in public, meeting with approval, so much so, his family and friends urged him to take up the study of musical composition, but Foster's temperament could not be bound to the thought of academic work.

A few of Foster's best known songs were first published without his name, appearing in print accredited to famous minstrels. This was through a financial arrangement that later was changed.

In 1850 he married Jane McDowell. The marriage was a failure. Several times he attempted to establish a home, but as there was not that overlooking of his faults, the sincere belief in him, the mothering and devotional faith and understanding that Foster needed, they soon became separated. Finally he came to New York and continued to write songs—songs that told of his gentle, sensitive, diffident nature—songs whose words and melody speak from the heart for the things he craved.

Foster died January 13, 1864 in Bellevue Hospital from an accidental injury. His wife came at once on learning of the accident, and he was taken back to Pittsburg, where he was buried in the Allegheny Cemetery beside the mother and father so dear to him.

Songs of Stephen Foster

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The songs of Stephen Foster in this collection have been newly arranged for solo and group singing. The piano accompaniments are not at all difficult and preserve the original beauty of melody and musical color of this beloved American composer.

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New York, N. Y.

Printed in U. S. A.

Jeanie With The Light Brown Hair

Words and Music by
STEPHEN C. FOSTER

Moderato

I dream of Jean-ie with the light brown hair, Borne like a va - por
I long for Jean-ie with the day - dawn smile, Ra - dia - ting glad - ness
I sigh for Jean - ie, but her light form strayed, Far from the fond hearts

on the sum - mer air, I see her trip - ping where the
warm with win - ning guile, I hear her mel - o - dies, like
round her na - tive glade; Her smiles have van - ished and her

bright streams play, Hap - py as dai - sies that dance on her way,
joys gone by, Sigh - ing round my heart o'er the fond hopes that die,
sweet songs flown, Flit - ing like the dreams that have cheered us and gone.

Man - y were the wild notes her mer - ry voice would pour.
Sigh - ing like the night wind and sob - bing like the rain,
Now the nod - ding wild flow'rs may with - er on the shore,

portamento
Man - y were the blithe birds that war - bled them o'er. I
Wait - ing for the lost one that comes not a - gain I
While her gen - tle fin - gers will cull them no more, I

dream of Jean - ie with the light brown hair,
long for Jean - ie and my heart bows low,
sigh for Jean - ie with the light brown hair,

Float - ing like a vap - or on the soft sum - mer air.
Nev - er more to find her where the bright wa - ters flow.
Float - ing like a vap - or on the soft sum - mer air.

My Old Kentucky Home



(So arranged that mixed quartet arr. is had by singing notes in piano acc.)

STEPHEN C. FOSTER



1. { The sun shines bright in the Old Ken-tuck-y Home, Tis
 young folks roll on the lit-tle cab-in floor, All
 2. { They hunt no more for the poss-um and the coon, On the
 day goes by like a shad-ow o'er the heart, With

sum-mer, the dar-kies are gay; The
 mer-ry, all hap-py and bright; By'n
 mead-ow, the hill and the shore They
 sor-row where all was de-light; The

corn top's ripe and the mead - ows in the bloom, While the
by hard times comes a - knock - ing at the door Then my
sing no more by the glim - mer of the moon On the
time has come when the dar - kies have to part Then my

1. birds make mu-sic all the day The Old Ken-tuck-y Home, good night.
bench by the old cab-in door The

CHORUS **Mixed Voices**

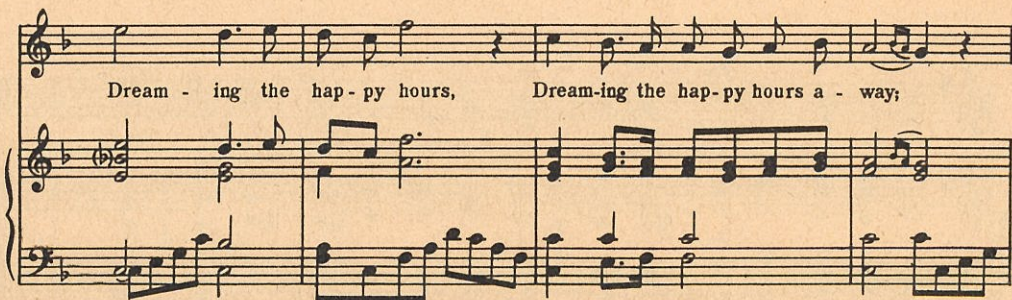
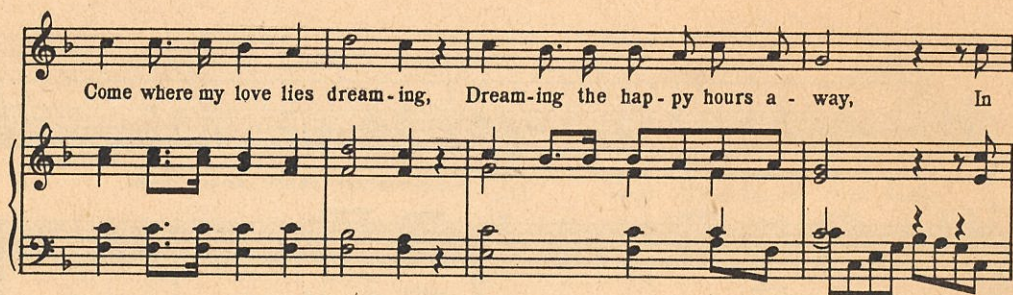
Weep no more, my la-dy, Oh weep no more to - day! We will sing one song for the


old Ken-tuck - y home, For the old Ken-tuck-y home, far a - way.

Come Where My Love Lies Dreaming

Moderato

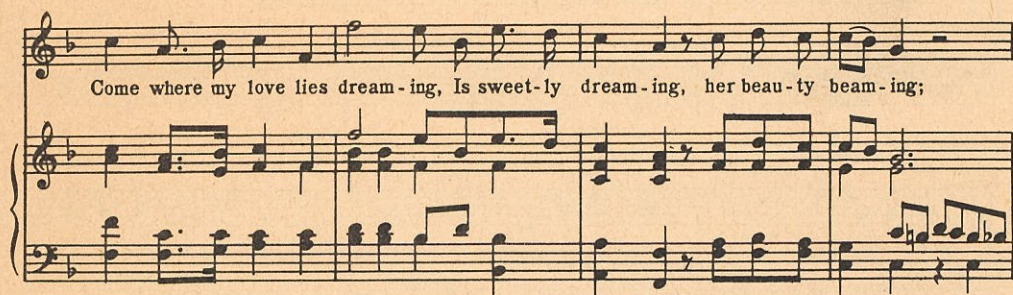
Words and Music by
STEPHEN C. FOSTER






Come where my love lies dream-ing, Is sweet-ly dream-ing the hap-py hours a - way. —

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature has one flat (B-flat), and the time signature is 4/4. The vocal line begins with a half note G4, followed by a quarter note A4, and then a series of eighth and sixteenth notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex, syncopated pattern in the left hand.



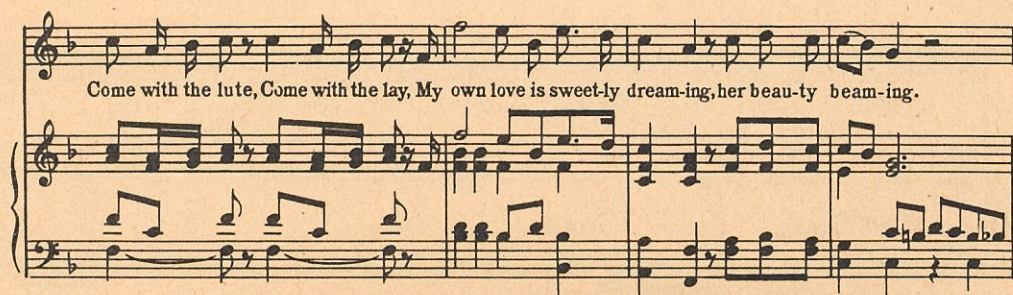
Come where my love lies dream-ing, Is sweet-ly dream-ing, her beau-ty beam-ing;

The second system continues the musical piece. The vocal line has a similar melodic structure to the first system, with a half note G4 and a quarter note A4. The piano accompaniment maintains its rhythmic patterns, with some variations in the left hand's syncopation.



Come where my love lies dream-ing, Is sweet-ly dream-ing the hap-py hours a - way. —

The third system repeats the first line of the song. The musical notation is identical to the first system, with the vocal line and piano accompaniment in the same key and time signature.



Come with the lute, Come with the lay, My own love is sweet-ly dream-ing, her beau-ty beam-ing.

The fourth system introduces a new line of the song. The vocal line starts with a half note G4, followed by a quarter note A4, and then a series of eighth and sixteenth notes. The piano accompaniment continues with its characteristic rhythmic patterns.

Come where my love lies dream-ing, Is sweet-ly dream-ing the hap-py hours a - way.

Interlude

Soft is her slum-ber, Thoughts bright and free Dance through her dreams, like gush-ing mel-o - dy;

Light is her young heart, Light may it be! Come where my love lies dream - ing,

Dream - ing the hap-py hours, Dream-ing the hap-py hours a - way;

Come where my love lies dream-ing, Is sweet-ly dream-ing the hap-py hours a - way. —

Come with the lute, come with the lay, My own love is sweet-ly dream-ing, Her beau-ty

beam - ing Come where my love lies dream-ing, Is sweet-ly

Slowly
dream-ing the hap-py hours a - way, — Dream-ing the hap-py hours a - way.

Old Dog Tray

(Solo or ensemble
use piano notes for ensemble)

STEPHEN C. FOSTER

1. The morn of life is past, And ev'ning come at last, It brings me a dream of a
 2. The forms I call'd my own, Have van-ished one by one, The lov'd ones the dear ones have
 3. When thoughts re-call the past, His eyes are on me cast, I know that he feels what my

once hap - py day, Of mer-ry forms I've seen, Up - on the vil-lage green,
 all pass'd a - way, Their hap-py smiles have flown, Their gen-tle voi-ces gone; I've
 break-ing heart would say; Al - tho' he can - not speak, I'll vain-ly, vain-ly seek, A

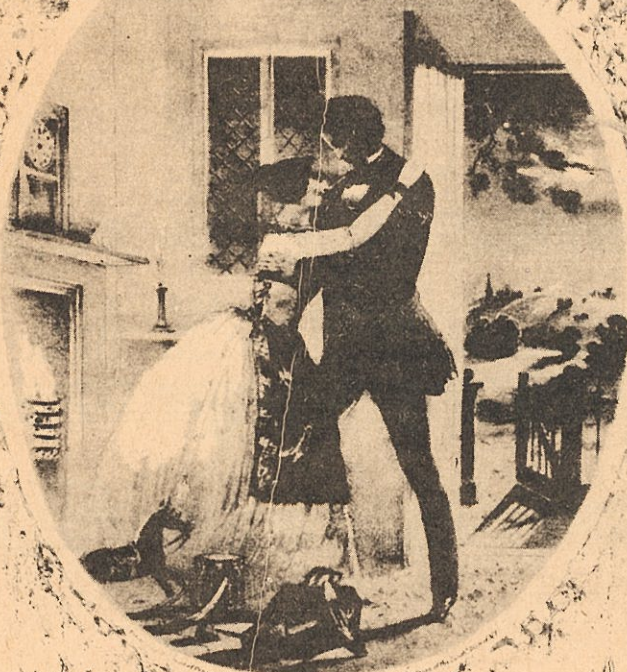
CHORUS

sport-ing with my old dog Tray.
 noth-ing left but old dog Tray. Old dog Tray's ev-er faith-ful Grief can-not drive him a-
 bet-ter friend than old dog Tray.

way, He's gen-tle, he is kind: I'll nev-er, nev-er find A bet-ter friend than old dog Tray.

FOSTER'S MELODIES.

WILLIE WE HAVE MISSED YOU



STEPHEN C. FOSTER.

Published by Firth, Pond & Co. New York, 1 Franklin Sq.

PITTSBURGH,
H. K. BIER.CINCINNATI,
COLBURN & FIELD.ST. LOUIS,
WALKER & TUCKER.NEW ORLEANS,
H. W. BOSTON.
Stephen Foster
 No. 23
 LITTLEELLA
 No. 24
 ELLEN BAYNE

The original illustrated coverplate with Stephen Foster's signature. In later editions for some unknown reason the faces of the figures in the illustration were changed to appear much younger and did not carry Foster's signature.

Willie, We Have Missed You

Words and Music by
STEPHEN C. FOSTER

Moderato



1. Oh! Wil - lie is it you, dear, Safe, safe at home? They
 2. We've long'd to see you night - ly, But this night of all; The
 3. The days were sad with - out you, The nights long and drear; My

The first system of the song includes the vocal melody and piano accompaniment. The lyrics are written below the vocal line. The piano part continues with the same accompaniment as the introduction.

did not tell me true dear, They said you would not come. I
 fire was bla - zing bright - ly And lights were in the hall. The
 dreams have been a - bout you, Oh! wel - come, Wil - lie dear! Last

The second system of the song includes the vocal melody and piano accompaniment. The lyrics are written below the vocal line. The piano part continues with the same accompaniment.

heard you at the gate, And it made my heart re-joice; For I
lit - tle ones were up Till 'twas ten o'clock and past; Then their
night I wept and watch'd By the moon-light's cheer-less ray, 'Till I

knew that wel-come foot-step, And that dear fa-mil-iar voice, Mak-ing
eyes be-gan to twin-kle, And they've gone to sleep at last; But they
thought I heard your foot-step, Then I wiped my tears a-way; But my

mu-sic on my ear In the lone-ly mid-night gloom:
lis-tend for your voice Till they thought you'd nev-er come; Oh!
heart grew sad a-gain When I found you had not come;

Wil-lie we have miss'd you, Wel-come, wel-come home!

Hard Times Come Again No More

Words and Music by
STEPHEN C. FOSTER

Moderato



§

1. Let us pause in life's pleas - ures and count its man - y tears, While we
 2. While we seek mirth and beau - ty, and mu - sic light and gay, There are
 3. There's a pale droop - ing maid - en who toils her life a - way, With a
 4. 'Tis a sigh that is waft - ed a - cross the trou - bled wave, 'Tis a

The piano accompaniment for the first vocal line continues the melody and bass line established in the introduction, providing harmonic support for the vocal entries.

all sup - sor - row with the poor: — There's a song that will lin - ger for -
 frail forms faint - ing at the door: — Though their voi - ces are si - lent, their
 worn heart whose bet - ter days are o'er: — Though her voice would be mer - ry, 'tis
 wail that is heard up - on the shore, — 'Tis a dirge that is mur - mured a -

The piano accompaniment for the second vocal line continues the melody and bass line, supporting the vocal entries and providing harmonic support for the concluding phrase.

-ev - er in our ears; Oh!
 plead - ing looks will say, Oh!
 sigh - ing all the day, Oh!
 round the low - ly grave, Oh!

Hard Times, come a - gain no more.

CHORUS (Quartet or Solo)

'Tis the song, the sigh of the wear-y Hard Times, Hard Times, Come a - gain no more. Man-y

days you have lin-gered a - round my cab - in door, Oh! Hard Times, come a - gain no more.

Beautiful Dreamer

Solo or Ensemble

(For ensemble - use piano notes)

Words and Music by
STEPHEN C. FOSTER

Moderato



1. Beau-ti-ful dream-er, wake un-to me, Star-light and dew drops are wait-ing for
 2. Beau-ti-ful dream-er, out on the sea, Mer-maids are chant-ing the wild lor-e-

The vocal melody is written on a single staff. The piano accompaniment consists of two staves (treble and bass clef). The first line of music corresponds to the first line of the lyrics, and the second line corresponds to the second line.

thee; — Sounds of the rude world heard in the day,
 lei; — O-ver the stream-let, va-pors are borne,

The vocal melody continues on a single staff. The piano accompaniment continues on two staves. The final line of music corresponds to the final line of the lyrics.

Lull'd by the moon-light, have all pass'd a - way, — Beau - ti - ful dream - er,
 Wait - ing to fade at the bright com - ing morn, — Beau - ti - ful dream - er,

queen of my song, List while I woo thee with soft mel - o - dy;
 beam on my heart, E'en as the morn on the stream-let and sea;

Gone are the cares of life's bu - sy throng, Beau - ti - ful dream - er, A - wake un - to
 Then will all clouds of sor - row de - part,

me, — Beau - ti - ful dream - er A - wake un - to me.

MUSIC OF THE
ORIGINAL

CHRISTY

MINSTRELS.

THE
OLDEST ESTABLISHED BAND
in the
United States.

AS ARRANGED AND SUNG BY THEM WITH DISTINGUISHED SUCCESS
at all their
CONCERTS.

Edwin P. Christy

No 1. A DARKIES LIFE IS ALWAYS GAY.

3. WAY DOWN SOUTH IN ALABAMA.

5. I WISH I WAS IN OLD VIRGINNY.

7. DARKIES OUR MASTERS GONE TO TOWN.

9. STOP THAT KNOCKING.

11. WELL HAVE A LITTLE DANCE TO-NIGHT.

13. CYNTHIA SUE.

15. LUCY NEAL.

17. O, CARRY ME BACK TO OLD VIRGINNY.

No 2. DANDY BROADWAY SWELL.

4. PHANTOM CHORUS FROM SCWAMBOLA.

6. POOR DINAH WHO STOLE THE TURKEY.

8. OH! SUSANNA.

10. GIVE ME THE GAL WITH THE BLUE DRESS ON.

12. UNCLE GABRIEL THE NEGRO GENERAL.

14. OH! MR COCK.

16. PICAYUNE BUTLER.

NEW YORK.

Published by C. HOLT & Co. 156 Fulton St.
BOSTON OLIVER DITSON.

This coverplate of "Oh! Susanna" carries the signature of the minstrel Edwin P. Christy and a printed notice inside—"Sung by G. N. Christy, of the Christy Minstrels. Foster's name does not appear anywhere on the copy.

Oh, Susanna!

STEPHEN C. FOSTER

1. I_ came from Al-a-bam-a wid ma ban-jo on ma knee I'm gwine to Lou-si-
 2. I_ had a dream de od-der night, when ev-ry-thing was still I_ thought I saw Su-

an-a My_ true love for to see It_ rain'd all night the day I left, De
 san-na A - com-in' down de hill De_ buck-wheat cake was in her mouth De

weath-er it was dry De_ sun so hot I froze to death; Su-san-na don't you cry.
 tear was in her eye; Says I, I'm com-in from de South; Su-san-na don't you cry.

CHORUS

Oh! Su-san-na Oh! don't you cry for me, I've come from Al-a-bam-a, wid ma banjo on ma knee.

De Camptown Races

STEPHEN C. FOSTER

1. De camp-town la - dies sing dis song,
 2. De long tail fil-ly an' de big black hoss,
 3. Ole mul - ly cow came on-to de track,

Doo-dah! Doo-dah! { De
 Dey
 De

camp-town racetrack five miles long,
 fly de track an dey both cut across, Oh! Doo-dah day { I come down here wid my hat caved in,
 bob-tail flung her o-ver his back, { De blind hoss stuck in a big mud hole,
 Den fly a - long like a rail-road car,

Doo-dah! Doo-dah! { I go back home wid ma pocket full of tin,
 Can't touch bot-tom wid a ten foot pole, Oh! Doodah day.
 Run-ning a race wid a shoot-in' star,

CHORUS

Gwine to run all night Gwine to run all day I _ bet my money on a bob-tail nag somebody bet on de bay.

Nelly Was A Lady

Words and Music by
STEPHEN C. FOSTER

Moderato

1. Down on de Mis-sis-sip-pi float-ing,
2. Now I'm un-hap-py an' I'm weep-ing,
3. When I saw my Nel-ly in de morn-ing,

Long time I trab-ble on de way, All night de cot-ton-wood a-tot-ing,
Can't tote de cot-ton-wood no more; Last night while Nel-ly was a-sleep-ing,
Smile till she op-ened up her eyes, Seem'd like de light ob day a-dawn-ing,

CHORUS (May be sung as Quartet:

Sing for my true lub all de day. (Duet) Nel-ly was a La-dy,
Death came a-knock-ing at de door. Nel-ly was a La-dy,
Just 'fore de sun be-gin to rise. Nel-ly was a La-dy,

use notes in Piano Acc.)

Last night she died; Toll the bell for love-ly Nell, My dark Vir-gin-ny bride.
Last night she died; Toll the bell for love-ly Nell, My dark Vir-gin-ny bride.

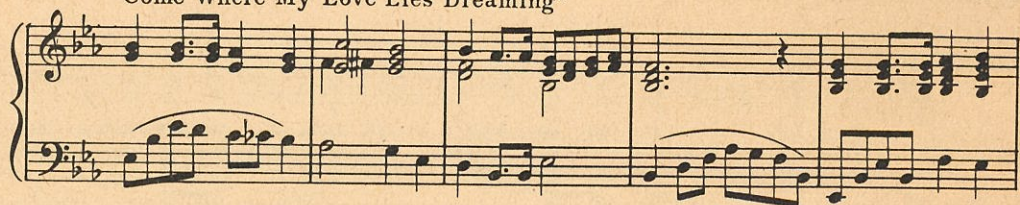
Memories Of

(Reverie)

Slowly



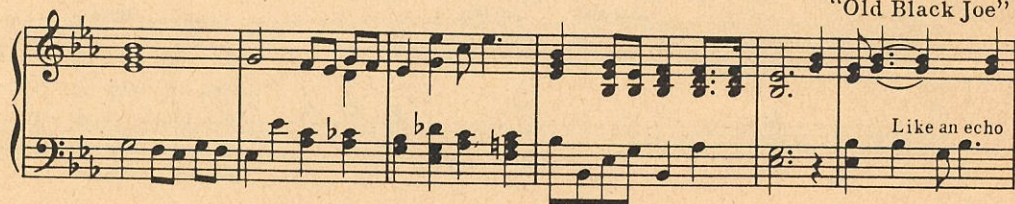
"Come Where My Love Lies Dreaming"



"Old Folks At Home"



"Old Black Joe"



Like an echo



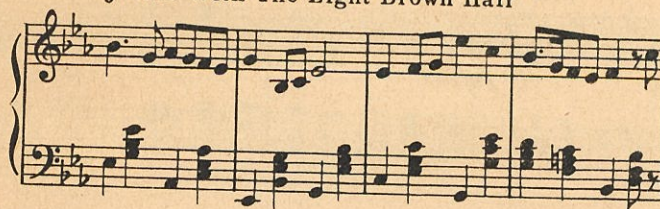
Stephen Foster

for Piano)

25

G. H. S.

"Jeanie With The Light Brown Hair"



"My Old Kentucky Home"



"Beautiful Dreamer"



"Old Black Joe" "Come Where My Love"



Gentle Annie

Words and Music by
STEPHEN C. FOSTER

Andante

1. Thou wilt come no more, gen - tle An - nie, Like a
 2. We have roamed and loved 'mid the bow - ers, When thy
 3. Ah! the hours grow sad while I pon - der, Near the

flow'r, thy spir - it did de - part; Thou art gone, a - las! like the
 down - y cheeks were in their bloom; Now I stand a - lone 'mid the
 si - lent spot where thou art laid, And my heart bows down when I

man - y That have bloomed in the sum - mer of my heart.
 flow - ers, While they min - gle their per - fumes o'er thy tomb.
 wan - der By the stream and the mead - ows where we strayed.

CHORUS

Shall we nev - er more be - hold thee, Nev - er

hear thy win - ning voice a - gain, When the spring - time comes Gen - tle

An - nie, When the wild flow'rs are scat - ter'd o'er the plain?

D.C.

(after last Verse)

Under The Willow She's Sleeping

Words and Music by
STEPHEN C. FOSTER

Andante



1. Un-der the wil-low she's laid with care, (Sang a lone moth-er while weep-ing,) Near where my darl-ing lies dream-ing,
 2. Un-der the wil-low no songs are heard, Sor-row-ing ev-er I pon-der;
 3. Un-der the wil-low by night and day Long-ing to lin-ger for-ev-er,
 4. Un-der the wil-low I breathe a pray'r,

The first system of the song features a vocal melody line with four verses of lyrics. The piano accompaniment continues with a steady, flowing pattern in the left hand and harmonic support in the right hand.

Un-der the wil-low, with gold-en hair, My lit-tle one's qui-et-ly sleep-ing.
 Nought but the voice of some far-off bird, Where life and its plea-sures are beam-ing.
 Free from its shad-ow-y gloom-y ray; Ah! nev-er a-gain can she wan-der.
 Near to my an-gel with gold-en hair, In lands where there's sor-row-ing nev-er.

The second system continues the vocal melody and piano accompaniment. The piano part features a mix of chords and moving lines, maintaining the Andante tempo.

CHORUS

1 Fair, fair and gold-en hair, (Sang a lone mother while weep-ing.) Under the wil-low she's sleep-ing.
 2

(Quartet)

The chorus section includes two variations of the melody, marked with '1' and '2'. It is labeled '(Quartet)' and features a more complex piano accompaniment with multiple voices or instruments indicated by the notation.



A first edition coverplate of "Old Uncle Ned" showing the minstrel group of Wm. Roark, known as the "Sable Harmonists". This edition contains a printed notice inside—"Written and Composed for Wm. Roark by S. C. Foster of Cincinnati.

Old Uncle Ned

Words and Music by
STEPHEN C. FOSTER

Moderato



The first system shows the vocal melody and piano accompaniment for the first verse. The vocal line is in treble clef, and the piano accompaniment is in bass clef. The lyrics are as follows:

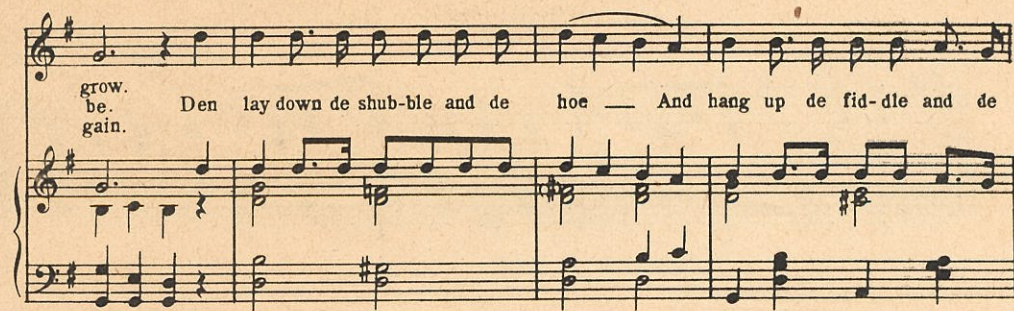
1. Dere was an old dark-y, dey call him Un-cle Ned, He's dead long a - go, long a -
 2. His fin-gers were long like do cane in de brake, He had no eye to see
 3. On a cold frost-y morn-ing poor Un - cle Ned died, Mas-ter's tears down his cheeks ran like

The second system continues the vocal melody and piano accompaniment. The lyrics are as follows:

go; He had no wool on de top ob de head, De place whar de wool ought to
 see, He had no teef to eat de poe cake, So he had to leave dat poe cake
 rain; Case he knew when poor Ned was un-der de grand Hed ne-ber see his like cake a -

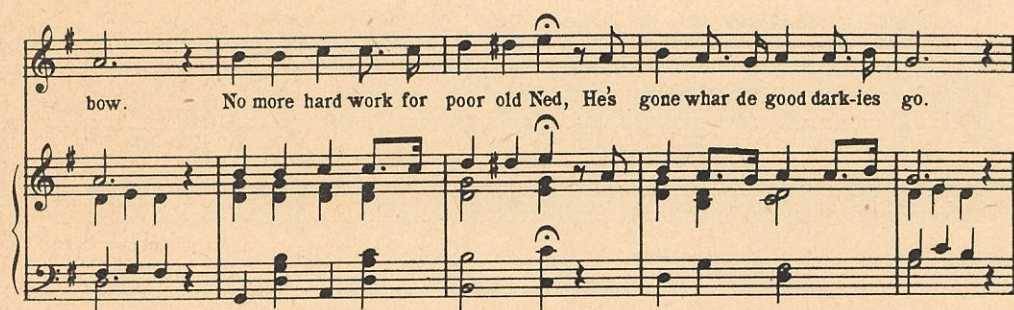
grow.
be.
gain.

Den lay down de shub-ble and de hoe — And hang up de fid-dle and de

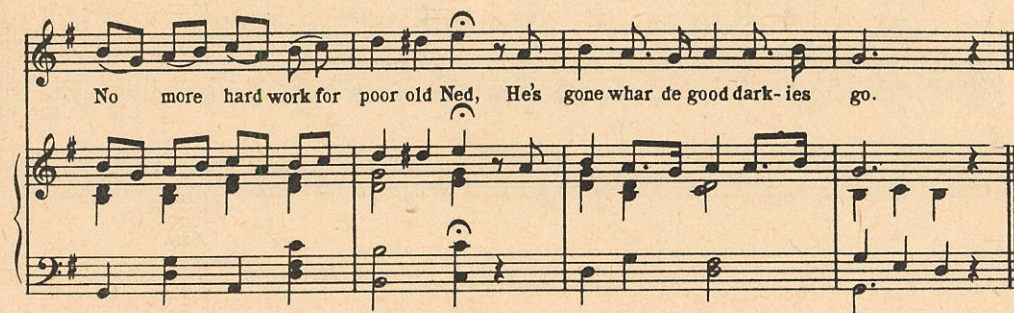


bow.

No more hard work for poor old Ned, He's gone whar de good dark-ies go.



No more hard work for poor old Ned, He's gone whar de good dark-ies go.



Massa's In De Cold, Cold Ground

Words and Music by
STEPHEN C. FOSTER

Poco lento

p

1. 'Round de mead-ows am a - ring - ing, De dark-ies' mourn-ful song,
 2. When de au-tumn leaves were fall - ing, When de days were cold, 'Twas
 3. Mas - sa make de dark-ies love him, Cayse he was so kind,

While de mock-ing bird am sing - ing, Hap - py as de day am long.
 hard to hear old mas-sa call - ing, Cayse he was so weak and old.
 Now dey sad-ly weep a - bove him, Mourn-ing cayse he leavedem be - hind. I

Where de i - vy am a - creep - ing, O'er de grass - y mound,
 Now de or - ange tree am bloom - ing, On de sand - y shore, I
 can - not work be - fore to - mor - row, Cayse de tear-drop flow,

Dere old mas-sa am a-sleep-ing, Sleep-ing in de cold,cold ground.
 Now de sum-mer days are com-ing, Mas-sa neb-ber calls no more.
 try to drive a-way my sor-row, Pick-in' oñ de old ban-jo.

CHORUS (for Quartet)

Down in de corn-field Hear dat mourn-ful sound.

All de dark-ies am a-weep-in', Mas-sa's in de cold, cold ground.

D.C.

Old Black Joe

Words and Music by
STEPHEN C. FOSTER

Very slowly

1. Gone are the days when my heart was young and gay, Gone are my friends from the
 2. Why do I weep when my heart should feel no pain? Why do I sigh that my
 3. Where are the hearts once so hap-py and so free? The child-ren so dear that I

cot-ton fields a-way, Gone from the earth to a bet-ter land I know I
 friends come not a-gain? Griev-ing for forms now de-part-ed long a-go, I
 held up-on my knee? Gone to the shore where my soul has longed to go, I

hear their gen-tle voi-ces call-ing "Old Black Joe!"

CHORUS (Arranged for Quartet) (for solo, sing Soprano notes ; for duet Soprano & Alto)

SOPRANO
ALTO

TENOR
BASS

I'm com-ing, I'm com-ing, For my head is bend-ing low; I

hear those gen-tle voic-es call-ing "Old Black Joe."

D.C.

FIFTEENTH EDITION.

Old Folks at Home,**ETHIOPIAN MELODY,**

AS SUNG BY

CHRISTY'S MINSTRELS.

WRITTEN AND COMPOSED BY

E. P. CHRISTY.

25 c. Net.

GUITAR.

PIANO.

NEW-YORK:

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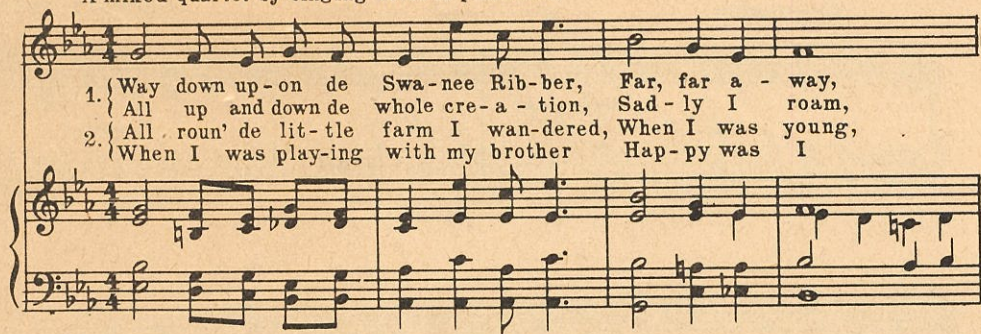
Note that on this coverplate of Stephen Foster's most widely known song E. P. Christy is accredited as author and composer. Foster sold this right to the minstrel and it was many years before the true composer's name appeared on the prints.

Old Folks At Home

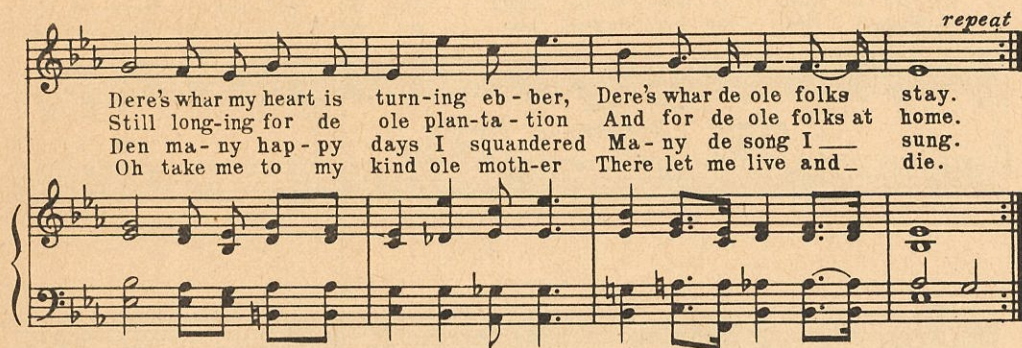
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A mixed quartet by singing notes in piano acc.

STEPHEN C. FOSTER

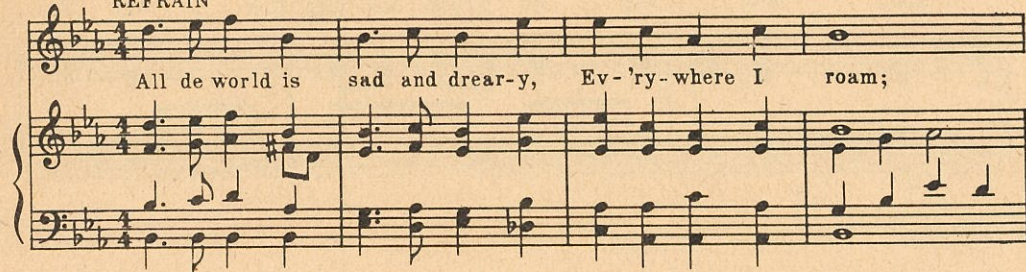


1. Way down up-on de Swa-nee Rib-ber, Far, far a - way,
 All up and down de whole cre-a - tion, Sad-ly I roam,
 2. All roun' de lit-tle farm I wan-dered, When I was young,
 When I was play-ing with my brother Hap-py was I



repeat
 Dere's whar my heart is turn-ing eb-ber, Dere's whar de ole folks stay.
 Still long-ing for de ole plan-ta-tion And for de ole folks at home.
 Den ma-ny hap-py days I squandered Ma-ny de song I sung.
 Oh take me to my kind ole moth-er There let me live and die.

REFRAIN



All de world is sad and drear-y, Ev-'ry-where I roam;



Oh! darkies, how my heart grows wear-y, Far from de old folks at home.

Lula Is Gone

Words and Music by
STEPHEN C. FOSTER

Very slowly

1. With a heart for - sak - en I wan - der, In si - lence, in grief and a -
 2. Not a voice a - wak - ens the mount - ains, No glad - ness re - turns with the
 3. When I view the chill - blight - ed bow - ers, And roam o'er the snow cov - ered

lone, On a form de - part - ed I pon - der, For
 dawn, Not a smile is mir - rored in the fount - ains, For
 plain, How I long for spring's bud - ding flow - ers, To

Lu - la, sweet Lu - la is gone. Gone when the ro - ses have fad - ed,
 Lu - la, sweet Lu - la is gone. Day is be - reft of its pleas - ures,
 wel - come her sweet smiles a gain. Why does the earth seem for - sak - en?

Gone when the mead-ows are bare, To a land by or-ange blos-soms
Night of its beau-ti-ful dream, While the dirge of well re-mem-bered
Time will this sad-ness re-move, At her voice the mead-ows will a -

shad - ed, Where sum - mer ev - er lin - gers on the air.
meas - ures, Is mur - mured by the rip - ples on the stream.
wak - en, To ver - dure, sweet mel - o - dy and love.

CHORUS (*very slowly*)

Lu - la, Lu - la, Lu - la is gone, With summer birds her bright smiles, To sun - ny lands have flown When

day break-eth glad-ly, My heart wak-eth sad-ly, For Lu - la, Lu - la is gone

Ring, Ring De Banjo

Words and Music by
STEPHEN C. FOSTER

Brightly



De time is nev - er drear - y, If de dark - y nev - er groans; De
Oh! nev - er count de bub - bles While dere's wa - ter in de spring. De
Once I was so luck - y, My mas - sa set me free, I
Ear - ly in de morn ing Of a love - ly sum - mer day, My
My love, I'll have to leave you While de riv - er's run - ning high: But

la - dies nev - er wear - y Wid de rat - tle of de bones. Den
dark - y have no trou - bles While he's got dis song to sing. De
went to old Ken - tuck - y To — see what I could see. I
mas - sa send me warn - ing He — like to hear me play.
I ne'er can de - ceive you, So — don't you wipe your eye. I'se

come a - gain, Su - san - na, By de gas - light of de moon, We'll -
 beau - ties of cre - a - tion Will nev - er lose dere charm, While I
 could not go no far - der, I turn to mas - sa's door, I
 On de ban - jo tap - ping, I come with dul - cem strain; Old
 gwine to make some mon - ey; But I'll come an - oth - er day, I'll

tum de old pi - a - no, When de ban - jo's out of tune.
 roam de old plan - ta - tion Wid my true love on my arm.
 love him all de hard - er, I'll go a - way no more.
 mas - sa fall a - nap - ping, He'll nev - er wake a - gain.
 come a - gain, my hon - ey, If I have to work my way.

CHORUS

Ring, ring de ban - jo! I like dat good old song,

Come a - gain my true love, Oh! whar yo'been so long?



Farewell My Lilly Dear

Words and Music by
STEPHEN C. FOSTER

Moderato



1. Oh! Lil - ly dear, it grieves me, The tale I have to
 2. I's gwine to roam the wide world, In lands I've nev - er
 3. I wake up in the morn - ing, And walk out on the
 4. Oh! Lil - ly dear, 'tis mourn - ful To leave you here a -

The vocal melody is written on a single staff with a treble clef. The piano accompaniment is on a grand staff (treble and bass clefs). The music follows the four verses of the lyrics, with the piano part providing a harmonic foundation for the vocal line.

tell; Old mas - sa sends me roam - ing, So
 hoed, With noth - ing but my ban - jo, To
 farm: Oh! Lil - ly am a dar - ling, She
 lone, You'll smile be - fore I leave you, And

The vocal melody continues on a single staff with a treble clef. The piano accompaniment continues on a grand staff. The music concludes the second system of lyrics with a final chord in the piano part.

Lil - ly, fare - you - well! Oh! fare - you - well, my
 cheer me on the road; For when I'm sad and
 take me by the arm. We wan - der through the
 weep when I am gone. The sun can nev - er



true love, Fare - well, old Ten - nes - see, Then
 wear - y, I'll make the ban - jo play, To
 clo - ver, Down by the riv - er side, I
 shine, love, So bright for you and me, As



let me weep for you love, But do not weep for me.
 mind me of my true love, When I am far a - way.
 tell her that I love her, And she must be my bride.
 when I worked be - side you, In good old Ten - nes - see.




When Old Friends Were Here

Words by
GEORGE COOPER

Moderato

Music by
STEPHEN C. FOSTER



When old friends were here, In days that are flown; How
When old friends were here, We roam'd o'er the hills, We

The first vocal entry is on a single staff. The piano accompaniment continues with two staves, maintaining the same rhythmic pattern as the introduction.

fond were the hands, Which oft clasp'd my own, The
sang mer - ry songs, As free as the rills, But

The second vocal entry continues the melody. The piano accompaniment features some harmonic changes, including a key signature change to one flat (B-flat) in the final measure.

path - ways of life Were pleas - ure's sun - ny hue, And
time on its wave, Has rude - ly borne a - way, The

The third vocal entry concludes the phrase. The piano accompaniment ends with a final chord in the key of one flat.

voic - es were near, With tones warm and true.
fair, dew - y flowrs Of life's ear - ly day.

CHORUS

All are gone! No lov'd ones near! I weep for the hap - py days, When

old friends were here, When old friends were here, Those gen - tle friends so dear, I

weep for the hap - py days, When old friend were here

Open Thy Lattice, Love

Words by
GEORGE P. MORRISMusic by
STEPHEN C. FOSTER

Moderato



O - pen thy lat - tice, love, lis - ten to me! The cool, balm - y breeze is a -
O - pen thy lat - tice, love, lis - ten to me! In the voy - age of life, love our

The first line of the song features a vocal melody in the right hand and piano accompaniment in the left hand. The lyrics are: "O - pen thy lat - tice, love, lis - ten to me! The cool, balm - y breeze is a -" on the first line, and "O - pen thy lat - tice, love, lis - ten to me! In the voy - age of life, love our" on the second line.

broad on the sea! The moon, like a queen, roams her realms of blue, And the
pil - ot will be! He will sit at the helm wher - ev - er we rove; And

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "broad on the sea! The moon, like a queen, roams her realms of blue, And the" on the first line, and "pil - ot will be! He will sit at the helm wher - ev - er we rove; And" on the second line.




stars keep their vig - ils in heav - en for you, Ere morn's gush-ing light tips the
steer by the lode-star he kind - led a - bove, His shell for a shal - lop will



hills with its ray, A - way o'er the wat - ers, a - way and a - way! Then
cut the bright spray, Or skim, like a bird, o'er the wa - ters a - way!



o - pen thy - lat - tice, - love, lis - ten to me, While the



moon's in the sky, and the breeze on the seal

Some Folks

Words and Music by
STEPHEN C. FOSTER

Allegretto



1. Some folks like to sigh, Some folks do, Some folks do, Some folks long to
 2. Some folks like to smile, Some folks do, Some folks do, O - thers laugh through
 3. Some folks like to scold, Some folks do, Some folks do, They'll soon be dead and

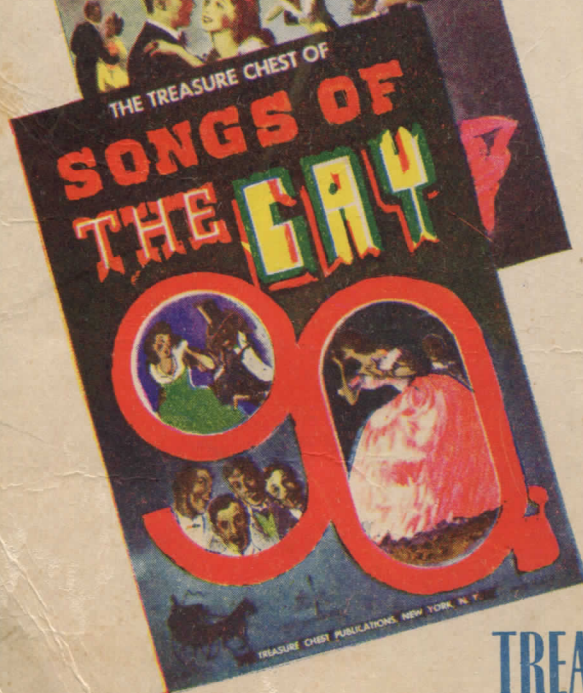
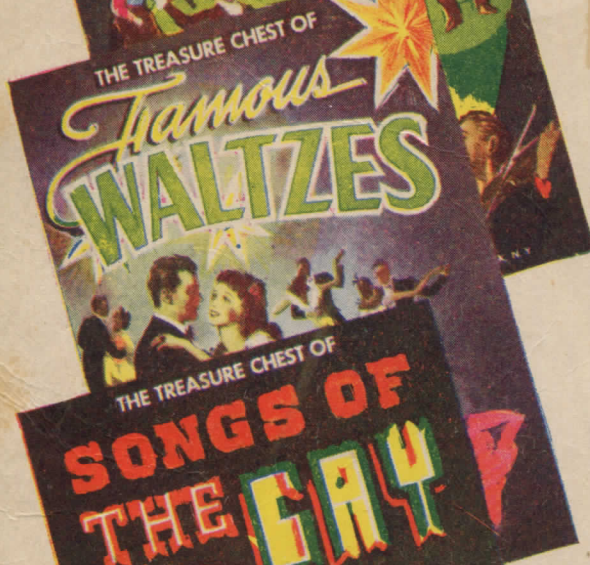
The first system shows the vocal melody with three verses of lyrics. The piano accompaniment continues with a steady eighth-note bass line and chords in the right hand.

die, But that's not me nor you. Long live the mer-ry mer-ry heart that
 guile, But that's not me nor you.
 cold, But that's not me nor you.

The second system continues the vocal melody and piano accompaniment. The piano part features a more active right hand with sixteenth-note patterns.

laughs by night and day Like the Queen of Mirth, No mat-ter what some folks say.

The third system concludes the piece with the final vocal line and piano accompaniment. The piano part ends with a final chord in the right hand and a sustained bass note in the left hand.



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